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## MEMORIAL TABLET PRESENTED TO POPE LEO XIII.

AS a specimen of American wood carving we reproduce the memorial tablet which was presented to Pope Leo XIII. by the Rev. Joseph Jessing, of Columbus, Ohio, in honor of the golden jubilee of his ordination as bishop in 1893. The original, which was designed and carved in wood by Mr. Herman Stitt, the sculptor and wood carver, of Columbus, Ohio, is about three feet in height and consists of two different parts, namely, a shield carved out of black walnut and a centrepiece of cherry. The carving of the centrepiece is in very low relief, so as to convey the idea of a drawing on a roll of parchment rather than a piece of sculpture; the latter shows in the centre the Pope's coat-of-arms, a poplar tree crossed by a wide band, a star throwing its rays in the tree and two fleur-de-lis. This is surrounded by the Pope's emblems of power, the Keys of Heaven, above which will be seen the Eye of God, the whole being crowned by a tiara. Surrounding his supporters will be seen the two most distinguished apostles, St. Peter and St. Paul, the former holding the roll of Scripture and pointing to his emblems, the Keys of Heaven. St. Paul stands in a meditative attitude, holding his attributes, a sword and a book.

The inscription on the shield below is in Latin, and reads as follows:

OPTIMO PRINCIPI  
LEONI XIII.  
PONTIFICI MAXIMO.  
JOSEPHUS JESSING,  
COLUMBENSIS,  
AMERICA SEPTENTRIONIS,  
A. D. 1893.

The tablet, although not at all pretentious in any way, is splendidly effective in its simplicity, and was very well received by the authorities in Rome.

Mr. Stitt is to be congratulated for artistic merit of design and fine technical execution that distinguished his work. The illustration of a tablet representing the Virgin Mary bestowing the scapular on St. Francis, published in our July issue, was also designed and executed by Mr. Stitt. Amongst his other works of recent execution we may mention a memorial tablet designed to commemorate the fiftieth anniversary of the ordination to the holy priesthood of Cardinal Paulus Melchus, in Rome. At present he is working on a large panel, in size four feet by eight feet, representing the Flight into Egypt, the counterpart of the Lady of Mount Carmel.

Mr. Stitt is a native of Cologne, on the beautiful river Rhine, in Germany, in which city he went through a course of study in sculpture. He selected America for his future home about thirteen years ago, and at present enjoys a large patronage. In consideration of the high quality of his work, we have no hesitation in saying that Mr. Stitt's ability should be more widely known, and we understand that he is in a position to undertake the execution of decorative sculpture work of every description, for which there is a large and growing demand in the United States. Art workers of this kind contribute more to the spiritual elevation and delight of life than the vast army of artisans, however useful their labors. To incorporate the soul with matter is a divine mission.



MEMORIAL TABLET PRESENTED TO POPE LEO XIII. DESIGNED  
AND EXECUTED BY HERMAN STITT.

## DECORATIVE NOTES.

ALTHOUGH the traditions of the Japanese are inherited directly from the Chinese, the work of the younger race is characterized by a vigor and spontaneity of design with which we are not accustomed to credit the elder. But the floral element of design is characteristic of Mongolian art from the first, so much so that its prevalence in Persian and Indian art betrays, one may say, the Mongolian conqueror.

IF at its best Chinese ornament is less characteristically natural than Japanese, it is more characteristically ornamental. Whatever modification there may be of natural form is all in the direction of design. Orchis, fungus, and butterfly, each is designed into its place, and is, moreover, made to conform to the necessity of ornament. Musicians have no very high opinion of what they call "tune" music. Chinese ornament may be "tune," perhaps, but at least it is in tune.

SINCE the apotheosis of the cushion has filled all our sofas and easy-chairs with daintily-covered and softly-luxurious pillows, most of us are aware of a certain discomfort, which is especially obnoxious to men, and that is that the down will force its way through the double or treble coverings of cotton which underlie the magnificence or prettiness of the outside. This nuisance, for it is not much less, may be entirely obviated by using a covering of common ticking which has been waxed on the inside. The new ticking is cut of a size to fit the pillow, and then ironed on what is to be the wrong side with a hot flat-iron on which a very liberal quantity of beeswax is rubbed. This makes an almost imperceptible coating of wax—not sticky at all, but through which the down cannot penetrate; a muslin or linen covering over this will further protect the cushion and give it a neat appearance before putting on the final damask or embroidered outside.

THE question of what will be the fashionable wood of the day has again come to the front. A member of a leading decorative firm tells

the writer that just now it is rumored that highly-polished black walnut is once more to be in style, not, as formerly, for every-day articles of trade work—the drain in that direction has been too severe in the past decade to allow of this—but for strictly high-class work; and persons who have been trying vainly to get rid of the black walnut furniture and replace it with mahogany, or other high-grade woods, may content themselves with the thought that their belongings will soon be right "up to date." And thus the world wags on—what is "in" to-day is "out" to-morrow, and if you would be up to the *fin de siècle*, hang on to your old furniture when it has gone "out," for in this erratic era of fashionable fads and fancies it is only a question of time when it will come "in" again. But seriously, if this rumor be true regarding black walnut, it is more than a pity, for it is the most unresponsive, dull and unsatisfactory wood, from a decorative standpoint, that ever assumed shape and polish under the artisan's hands.